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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

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LETTER FROM THE PRESIDENT

Hi, welcome to *The American Dance Circle* for December, 2010.

Happy belated Halloween (it SHOULD be a national holiday) and Thanksgiving (it IS a national holiday). I am thankful for the last year, good friends and a loving and caring family.

Well, I'm a little disappointed. The response to my last Letter From the President article was very disappointing. I didn't receive any responses at all. The only person I heard from was the committee chairs saying how much they appreciated getting them some help. BUT, apparently, nobody is interested in helping.

As you read in the last ADC, Lew Cocke was presented with the Silver Boot. I would like to say "It's about time!" The article says that Lew has been a member of the LSF for 40 years. I thought it was a lot longer than that. He has always been a fountain of knowledge for me, first as a new member and later as a board member and officer and now as President. He is the Treasurer and keeps me grounded on the financial condition of the LSF as a whole. Thanks Lew and as they said on that famous and great American comedy variety show Hee Haw, "Sal-lute!"

Since this magazine comes out around the beginning of December you still have time to attend Terpsichore Dance Holiday 2010, held December 27 to January 1. It is at the Stonewall Resort, Roanoke, West Virginia, just southwest of Morgantown.

Well, the LSF Board election is final. Allyn Riggs was re-elected for her second term and Nancy Kane was elected for her first term. Congratulations to you both and I look forward to working with both of you on current and future LSF projects.

Here's hoping you and yours have a very, VERY happy Holiday Season from all of the Wright family.

See you at a dance or in the next *American Dance Circle*.

SinSquarely,
Rusty Wright
LSFPres0810@gmail.com

Remember that it is time to renew your membership unless you are a life member or you paid for more than one year.

Individual - \$25	Couple - \$40
Supporting - \$50	Sustaining - \$100
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**Send your dues payment to
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Ruth Ann Knapp, Membership Chair
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PROMOTING DANCE THROUGH AAHPERD

By Cal Campbell

When Pappy Shaw started his first summer dance workshop in 1940, it was in response to interest from educators that belong to an organization that is now known as the American Alliance of Health, Physical Education and Dance (AAHPERD). The 39 ladies and one man who attended were all physical education teachers in the public schools in Chicago.

For many years, in the 1940s and early 1950s, most of the people attending these summer classes were education professionals. Bob Osgood attended his first summer class in 1947 and mentions he was the only person there who was not a teacher in the public education system.

By the end of the 1940s, many colleges and universities had student square dance clubs. Part of this was due to professors who taught dance courses that included square dancing as part of the curriculum. However, most of the callers and leaders for these clubs were students themselves and most of the lessons were taught by other students as part of the club activities.

Many teachers in elementary schools taught square dancing and other dance forms as part of their curriculum. Many school districts had requirements for dancing to be taught. Many students acquired a lifetime love for dancing as students in elementary school.

The bottom line of all the above is that the success of dancing and particularly square dancing was strongly tied to the public education system in some form or another either as a teacher or as a student. People learned to dance as children and many continued to dance for a lifetime.

AAHPERD is still a very large organization with about 20,000 members. Most of the members are physical education teachers in the public school system. Dancing has been replaced with activities such as

jumping rope. When you think about it, jumping rope is really dancing with the rope as an accessory.

AAHPERD provides numerous educational opportunities for their members. There is a national convention each year that includes 700-800 presentations over a five-day convention. States are also grouped into AAHPERD districts which each hold their own yearly convention. Finally, every state has its local convention.

Each of these conventions features one or more dance workshops. They can be anything from hip hop to salsa to square dancing. They are the ideal place to introduce teachers to the dance forms promoted by the Lloyd Shaw Foundation.

Basically, this is what I have been doing for the last six years. In 2004, CALLERLAB formed an alliance with the National Dance Association, which is a part of AAHPERD. They are the "D" in AAHPERD. I became a member of AAHPERD and the NDA.

Through the NDA, I have been putting on dance workshops at their conventions. Thus far I have been to five national AAHPERD conventions and four district conventions. I could have gone to many more if the budget were larger. The CALLERLAB Foundation pays my expenses.

Starting this year, the program is being expanded. Many of you will recognize the names of Bob Riggs and Betsy Gotta. This coming year, each of these fine callers will be on the program at a district AAHPERD convention. The eventual goal is to have square dancing on the program at every district and national AAHPERD convention.

What are we teaching? In my case, it has been very simple square dances, contras, trios, line dances, and circle dances. Basically, the dances I learned at the Lloyd Shaw Fellowships and use for beginner parties. If you own a copy of *Dancing for Busy People*, most of those dances can easily be taught to the average teacher.

The presentations I have made have been well attended. National convention workshops run from 100-200 people and district workshops average 35-40 teachers. The reception of the dance material has been very enthusiastic. They tell me this is material they can use immediately.

Many of the music recordings I recommend are LSF recordings. The average teacher really needs only about a dozen tunes to start, and the LSF has a broad selection of tunes to meet their needs.

To date, I haven't attempted to do a presentation on the LSF elementary kit. I have presented the elementary kit at two seminars at CALLERLAB conventions, but not at AAHPERD events. I believe that if a qualified LSF member were to propose doing a workshop about the elementary kit at an AAHPERD convention you would be welcomed with open arms.

I also see an opportunity for organizations like the Lloyd Shaw Foundation to present dance workshops at AAHPERD conventions. We have many qualified members, and the application process is open to everyone.

In my opinion, there is a very large opportunity at the State convention level. Bob Riggs and I have done workshops for local school districts. In Wyoming, a local caller has a statewide program organized to teach teachers how to teach square dancing. It can work if we are willing to try.

ATTITUDES OF COLLEGE STUDENTS TOWARD SQUARE DANCE

By Nancy Kane,

When recently I began gathering information for an upcoming article on contemporary square dance for the *Journal of Physical Education, Recreation, and Dance*, I asked a colleague who teaches a Rhythms and Dance class at the State University of New York College at

Cortland to invite his students to take an informal survey about square dance. He was as curious as I about what they might say, and he readily agreed.

The questions were straightforward:

1. Have you square danced before? If yes, where and roughly when? (example: in elementary school, about 9 years ago). *If no, skip to question 3.*
2. If you have square danced before, how did you feel about it then? What words might describe how you felt doing square dance back then?
3. If you are new to square dancing, how did you feel about having to learn square dancing, BEFORE you tried it? Also, what are some words or phrases you would have used to describe square dancing—again, before you tried it?
4. Whether you are new to square dancing or have done it before, what do you think of it now that you've tried it in your class? And how did you feel when you were square dancing in class?
5. Would you like to do more square dancing, for example in a club that would meet once a week for a couple of hours?
6. Do you have any additional comments that would help someone better understand how college students experience square dancing?

The responses were overwhelmingly positive, generally indicating that the students enjoyed square dancing in their class, regardless of previous experiences. However, the majority would not want to join a club, either because of other time commitments or lack of interest. One person who had not square danced previously commented that "I thought it would be weird and not fun," but after trying it wrote, "I think it is actually interesting and everyone at least should attempt to learn it once." In several cases, comments reflected a negative ("boring," "slow," "silly") or stereotyped view of squares as being "country," before they tried squares, but attitudes changed to "interesting," "exciting," "fun," and "great" once the students actually experienced the dances in class.

I think Callerlab and other organizations might be interested in an expanded, perhaps more formal study of collegiate attitudes toward square dance, because I know they have seed money for equipment available for college clubs. I'd love to hear from callers in the Lloyd Shaw Foundation who might be interested in such a study. Meanwhile, the National Dance Association has been working with Callerlab's Cal Campbell (one of the authors of *Dancing for Busy People*) for years to encourage more participation in and teaching of square dance, and this year NDA (www.aahperd.org/nda) will be encouraging its members to attend a Beginner Dance Party Leader's Workshop with their partners for just \$50 on April 16-17 in Las Vegas at the Riviera Hotel/Casino as a Callerlab preconvention offering. Hopefully many college students will attend for a weekend of dancing that will inspire them to bring more dancing back to their college campuses!

Nancy is National Dance Association liaison to Callerlab and an incoming LSF Board Member.

WANTED

Photos of K-12 and college/university square dancers and callers in diverse settings (urban, rural, recreational, competition) for use in upcoming article on contemporary square dance instruction for a peer-reviewed journal of health, physical education, recreation and dance. Photos must be clear, sharp, well-composed, with good resolution (300 dpi minimum), and available for publication (not restricted by copyright held by another photographer.) Photographers will be credited but not paid. Also seeking information from callers and musicians regarding new music resources, teaching methods, and efforts to bring square dance to 21st century dancers. How can/does square dance compete in the video game/couch potato era? Your views are welcome: nancykane@frontiernet.net or (607) 539-3095. No pay, but will gladly credit sources if used in the article!

A DANCE COMMUNITY COMES TOGETHER

By Donna Bauer

In our local contra dance community in Santa Fe and Albuquerque, we have a variety of callers who call for our weekly dances. Most have called for our group for over twenty years, and all have their own style or trademark of calling. One caller in particular is Richard Wilson who has a special knack of bringing the dancers and musicians together by bringing the dancers up to the stage area, and as the band is finishing the tune the dancers are clapping to the music.

Richard and his wife Karolyn are the parents of five wonderful daughters who dance and also learned to waltz when they were very young. Richard would take a turn with each of them around the hall while the others would wait patiently in line.

Recently, Richard had a relapse of his melanoma cancer and has been traveling to different hospitals for medical advice. With such an illness the family is strapped for money, so the dance community decided to come to their rescue with a benefit dance.

It was held at the Lloyd Shaw Dance Center with all proceeds going to the family. We began with a potluck supper followed by an hour of straight waltzing with the band Mad Robin. The waltzing was followed by a contra dance with each caller using one of the dances that Richard wrote. We had a total of ten callers including a ten-year-old girl and one of Richard's daughters who was calling for the first time.

The dancing began in a true Richard fashion by getting everyone to join in a Grand March. The line of dancers stretched and stretched as it wound its way out of the main dance hall through a part of the kitchen area into the small studio around the Silent Auction tables, out into the lobby and back into the dance hall where we did a spiral that really wound around. It concluded with lines of eight dancers, with Richard in the front line, facing the Megaband of about 20 musicians while the dancers clapped.

The dance was also attended by many folks from Santa Fe, Las Cruces, and Flagstaff. There were some of our new dancers and some dancers from past years, so it was one big reunion.

A local dancer had decided to spearhead a Silent Auction as part of the event. It was amazing that in less than a week we had quite a number of items for the auction, including a hammered dulcimer, a piano, framed pictures, clothing, jewelry, a Sunbeam mixer, CD's and a storage shed. That event was set up in the small studio.

A good time was had by all and between the donations and the silent auction we raised close to \$2,400 which will really help the family.

A EUROPEAN CONTRA GATHERING

By Carol David-Blackman

The European Callers and Teachers Association (ECTA) in conjunction with the Yellow Rabbits SDC held the 9th ECTA Contra Convention on the weekend of Nov. 5-6, 2010 in central Germany. Approximately 75 dancers joined in, coming from Denmark, Austria, Switzerland, and Germany.

The callers for Saturday were LSF member Carol David-Blackman Hans Krackau and Rollo Leppin, all from Germany, and Al Green from England. An excellent contra dance band, Over the Isles, from Zurich played.

The program was varied with mixers, trios, mescalanzas, a tempest, and triplets. At one point Rosi Hoechstetter, prompted two contras and was evaluated by three ECTA members. Her presentation was well received, and she is now an active member in the ECTA Contra Council. On Sunday morning there was a dance session offered for callers wishing to be critiqued. Carol David-Blackman and Al Green were pleased with the six presentations—many not planned in advance.

Carol then presented a dancing seminar for contras in waltz tempo. This is an area of dance many had never explored. Because of limited time Carol presented only two dances, both LSF favorites, Hills of Habersham and A Waltz for Terry. As the last dance on Saturday, Hans had presented Maverick Waltz Circle Contra.

The 10th ECTA Contra Convention will be held in Aachen Germany September 23-25, 2011. Come join us!

Here are two dances in waltz tempo you might like to try.

Aurora Waltz

Traditional, Published by Howe in 1858

Formation: Triple Proper (1,4,7 active)

Music:

Measures

1-4	Balance partner and cross over
5-8	Down the outside below two couples
9-12	Balance partner and cross over
13-16	Up the outside to place
17-24	Down the center, same way back, cast off
25-32	Circle six

This dance is similar to several dances: French Four, Jordan is a Hard Road, Durang's Hornpipe

Cincinnati Waltz Quadrille

By Jerry Helt

Formation: 4 cpl. Square

Music: BS 2378

Measures

1-4	All 4 ladies right hand star
5-8	All 4 ladies left hand star
9-12	Partner right hand turn
13-16	Partner left hand turn once and a half
17-20	All 4 gents right hand star
21-24	All 4 gents left hand star, pass your partner
25-32	Waltz Promenade* the next lady all the way back to man's home position.

* Waltz Promenade done in regular square dance promenade position.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The rigadoon as a dance movement was evidently popular in the colonial period as it can be found in dances dating from the 1760's to the 1790's. However, it has since disappeared from use and many contemporary dancers seem unaware that it once existed. I thought it might make an interesting subject for this series and so began some research. I found that not only was there a movement called 'rigadoon' but also that it was a type of dance for couples. I have not found a full description of the dance in and of itself, but the steps needed to perform the movement known as rigadoon are in several dance references. I finally referred to some dictionaries and found the following.

Webster's New Universal Unabridged Dictionary, 1996 edition: Rigadoon - n. 1. a lively dance, formerly popular, for one couple, characterized by a jumping step and usually in quick duple meter. 2. a piece of music for this dance or in its rhythm. Also, rigaudon [1685-95; < F *rigaudon*, perh. from name *Rigaud*.]

Encarta World English Dictionary, St. Martin's Press, NY, NY 1999: Rigadoon - n. in former times, a lively couple dance, or the music for it, with two or four beats to the bar. Traditionally from the Provence region of France, in the 17th and 18th centuries it was popular in the French court where it was danced in a more dignified manner. [Late 17thC. from French *rigaudon*, of uncertain origin: perhaps named for Rigaud, a dancing master in Marseilles who is said to have invented it.]

Curt Sachs, in reference 1, states: "The rigaudon presents the historian with a difficult problem. The uncertainty begins with the name: the most recent Romance philologists have been unable to suggest anything better than Rousseau's untenable derivation from the name of an inventor, Rigaud. . ." The *rigaudon* is one of the liveliest dances — "the nimble, the sprightly rigadoon," Jenyns calls it in 1728. Descriptions of its courtly and artistic forms do not appear until the eighteenth century and then only sporadically and

contradictorily. Dufort explains the *pas de rigaudon* as a changing step plus a leap. Compan disagrees. He regards the *rigaudon* as a Provencal dance. "It is a light dance in duple time and is executed in one spot. ... It is performed in couples and consists of a turning dance as the first part ... and a double file dance as the second part. After the young man has danced opposite his own girl, he steps over in front of the girl of his left neighbor — the ancient motif of exchange of women. In the second part, the *rigaudon* proper, one of the innumerable courting dances takes place: the man moving vigorously, leaping, shouting, clapping his hands and snapping his fingers, and turning his partner by the hand, the girl more quietly, her arms hanging by her side and her eyes cast down, retreating and approaching — all to the accompaniment of singing."

Later, Sachs also states, "The contradiction is probably explained by the fact that the term *rigaudon* is not exclusive. We learn, for example, that in Languedoc the names *rigaudon*, *bourree*, and *montagnarde* are used interchangeably; what is called *rigaudon* in one place is known as *bourree* in another. *Rigaudon*, then, is a collective name for the folk dances of southern France."

With that as background information on the dance, let us look at the movement called *rigadoon*. The description can be found in Keller & Sweet, reference 2, and other collections of colonial dances, as follows:

"Rigadoon: A step, commonly used at the conclusion of a chasse, which may be executed as follows:

Beat 1. Leap onto the left foot, extending right foot to side.

Beat 2. Leap onto the right foot, extending left foot to the side.

Beat 3. Leap, landing with both feet together.

Beat 4. Make a small jump, landing with feet together. This step may also be done with feet reversed.

The following step may also be used:

Beat 1. Hop on left foot, right foot extended to side.

- Beat 2. Hop on left foot, right foot in back of left calf.
- Beat 3. Hop on left foot, right foot extended as before.
- Beat 4. Hop on left foot, right foot in front of shin."

Note that the first version shown uses alternate feet (left & right) then both feet together, while the second version shown hops only on the left foot, while the right foot is placed in various positions.

I assume that the first version, starting with a leap onto the left foot, would be done at the conclusion of a chasse that moves to the dancer's left, while the 'feet reversed' type would be done at the conclusion of a chasse that moves to the dancer's right. A duple proper (uncrossed) dance dated from 1765 that seems to confirm this is:

LA PARISIENNE

1 - 8	Partners set, rigadoon and two hand turn
9 - 16	All forward a double and back, men face down, ladies face up, chasse four steps and rigadoon.
17 - 24	Chasse back and rigadoon; 1s down center into 2 nd place while 2s cast up, all balance.
25 - 32	Partners allemande right and allemande left.

This dance not only includes the maximum number of rigadoons in any one dance that I have found, but it also includes a set and a balance, both of which are four-beat moves very much like a rigadoon. Nearly all other dances I have found that include a rigadoon do so at the conclusion of a chasse either across the set or a chasse down or up the set, either in the center or on the outside. Note that the first rigadoon in this dance is not after a chasse. If one looks at the dances in reference 3 in date order, one can detect a change from the *rigadoon* following a chasse in the late 1780's to a *balance* after the chasse in the early 1790's.

The rigadoon appears to me to be a means of marking, or keeping, time (somewhat energetically) to the

music without going anywhere (a zero move) - there are several other four count moves that are zero moves. Both the set (a.k.a. sett), and the balance, can be considered as more genteel ways of keeping time; even the English *turn single* is a zero move in four counts.

- 1: Sachs, Curt; *World History of the Dance*; translated by Bessie Schonberg, original Copyright 1937 by W.W. Norton & Company, Inc.
- 2: Keller, Kate Van Winkle and Ralph Sweet; *A Choice Selection of American Country Dances of the Revolutionary Era 1775-1795*, Country Dance and Song Society of America, New York.
3. Millar, John Fitzhugh., *Country Dances of Colonial America*, Thirteen Colonies Press, Williamsburg, Virginia, 1990.



LINES ABOUT SQUARES

By Dick Pasvolsky

Ever since I started calling square dances, 62 years ago, I have been fascinated by the names of some of the hoedown names that we use for calling patter dances: Possum Sop, Butcher Boy, Rabbit in a Pea Patch, Ragtime Annie, Blue Mountain Rag, and a few others.

I was browsing through my August 1961 copy of *Sets in Order*, the most popular square dance magazine at that time, and found an article about Cripple Creek, written by Terry Golden of Colorado Springs.

Terry wrote that a cowboy named Bob Womack found, by accident (he was not a miner), some gold-bearing ore. He made the mistake of telling several people about it. Soon people were coming into the area in droves, and a town called Cripple Creek was soon formed. How the town came to be named Cripple Creek is the main theme of this article.

According to a man name Sprague, some men were building a spring house to keep animals out of the spring. One of them was injured by a log. That startled one of the other men, and his shotgun went off and he was hit by some of the shot. The loud noise of the shot startled one of the calves and it bolted, breaking a leg as it tried to jump the creek. After things had calmed down a bit, one of the men said, "This sure is some Cripple Creek," and that's how it got its name.

According to folklorist Bascomb Lamar Lunsford, the tune "Cripple Creek" got its name from a creek by that name in North Carolina, which in turn, was named for the Cripple Creek in Colorado.

Golden said that the tune "Cripple Creek" is similar to the southern hoedown type and is very similar to "Fire on the Mountain" and "Sally Goodin."

Golden included a couple of verses that he called to the tune of "Sally Goodin" and two more written by Joe Lewis.

The crop's laid by and the pond's gone dry
Sit on the bank and watch the crawdads die.

You can't get home if you go by the mill

'Cause the bridge washed out at the bottom of the hill.

I lay on the bunk and I went to sleep
Rolled right into ole Cripple Creek.

I went up to Cripple Creek to have a little fun
Spent all my dust on Cripple Creek rum.

Golden indicated that there are many more verses about Cripple Creek and that he had made up the last two of the ones above.

The musical notation consists of three staves of music in common time (indicated by a 'C'). The first staff has lyrics: 'Go - in up to Crip - ple Creek, go - in in a run;'. The second staff has lyrics: 'Go - in up to Grip - ple Creek to have a lit - le fun.'. The third staff is labeled 'chorus:' and has lyrics: 'Roll my brit-ches up to my knees, Wade ole Crip-ple Creek where I please.' The music includes various note values such as eighth and sixteenth notes, and rests.

THOUGHTS ON PLAYING MUSIC FOR DANCING

By Bill Litchman

Over the years, I've had a unique opportunity to talk with dance leaders and musicians in America and some parts of Europe and England. We are blessed in our small corner of the world to have dedicated musicians who work hard at their craft and who take great joy in producing wonderful music for us to enjoy.

Recently, I had the chance to talk to Bob Ford, the chief audio technician for the New Mexico FolkMADS organization. He works the sound for their twice-monthly dances in Albuquerque and a number of other activities involving music in the larger region. Over the years, he has acquired a large body of knowledge and skills relating to sounding dances and how to go about it.

Bob explained to me that musicians who play acoustically listen carefully to what they call "feedback"

which comes to them from the reflective surfaces in the hall as well as the sounds created by their fellow musicians usually sitting closely beside them.

However, much more commonly in dance venues, musicians play through a sound system so that the music can be heard easily through a large hall or one in which there is a lot of ambient noise. In this case, the musicians can't depend on the same feedback mechanisms used when playing acoustically.

The music being delivered to the dancers and the hall is generated from the sounds made by the musicians, of course, but Bob's job is to make sure that each instrument is balanced with all of the others in the group so that the overall sound is appropriate without one instrument overwhelming all of the others or producing audio squeals and howls which sometimes appear.

To do this, the musicians used to playing acoustically have to realize that the feedback of sound from the hall and from each other must be relegated to the background and they must play primarily to the monitor speakers which are delivering the sound to them identically to that which the dancers hear.

The musicians must place their instruments carefully relative to the microphones so that the distance from the instrument to the mike is as constant as possible. In addition, sound-reflecting surfaces on the instrument must never be disregarded as the squeals and howls mentioned above are more often than not produced by carelessly held musical instruments and not by reflections from the hall.

Good technical dance musicians will be able to pick up their instrument and place it very precisely with regard to the microphones each and every time and will listen closely to the monitors when modifying their playing to create a balanced sound. By doing that, the job of the sound technician is greatly simplified, and the band has ultimate control over the sound the dancers hear.

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(See address on back inside cover.)

The Lloyd Shaw Foundation
Presents

Terpsichore,



Dance Holiday 2010

December 27, 2010 ~ January 1, 2011

Stonewall Resort, Roanoke, WV

~ featuring ~

David Millstone, The Avant Gardeners

Steve Hickman, John Devine,

DeLaura Padovan, Leslie Milbourne,

Henry Chapin, Betsy Blachley,

Lori Madden, Joe Fallon,

Gaye Fifer, Bill Wellington,

and more!

www.danceholiday.net

Terpsichore Dance Holiday

Terpsichore was the Greek Muse for “The Delight of Dance,” and Terpsichore Dance Holiday is a delightful chance to dance indeed!



For five nights and four days we ring in the new year with dancing, singing, music-making, crafts, nature walks, swimming, and meals at the beautiful, four-star, Stonewall Resort in Roanoke, West Virginia.

We offer programs, activities, and classes for campers ages four and up. This year we will feature contras and squares, English Country dances, Irish set dances, swing, waltz, International, and couple dances.

Every night after dinner there is a group sing around the beautiful stone fireplace in the resort lobby.

Evening dancing, beginning with family dances, follows the group sing. By 9:30 the younger campers are snug in their beds, and the adults are then free to dance the night away (babysitting is provided).

On New Year’s Eve we have a special dance party to celebrate our time together. On New Year’s Day we bid each other farewell...till next year! Please join us!

For more information visit www.danceholiday.net



TERPSICHORE'S HOLIDAY REGISTRATION FORM

RATES: All rates increase \$20 after Nov. 1, 2010

1 Adult, solo or with children in a single room:	\$760
2 Adults, sharing a single room:	\$560
Teens—ages 13-17	\$335
Children—ages 4-12	\$260
Commuter—Adult meals and activities	\$365

Registration: This registration is for **one room**. Use additional forms for additional rooms. Enter names as you want them to appear on nametags.

Family name(s) _____

Adult _____

Adult _____

Child/teen _____ Age _____

Child/teen _____ Age _____

Child/teen _____ Age _____

Child/teen _____ Age _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

Return this form with your check, payable to the Lloyd Shaw Foundation, for a \$100 deposit **per person** (or full fee) to Registrar: Barb McRae, 2630 Lillian Rd., Ann Arbor, MI 48104. All fees due before Dec. 1 to secure a space. Sorry, we are not able to accept credit cards.

DANCE CENTER CALENDAR

Sunday: Alternate dance classes on Sunday
 afternoons from 2 - 6 PM
 High Desert Dancers 6 - 7:30 PM

Monday: Private Practice 5-8 PM

Tuesday: Private lessons 10:30 – 1 PM
 Karate 5:30 – 6:45 PM
 Tango 8 – 11 PM

Wednesday: Irish 5 – 7 PM (2nd and 4th)
 Scandinavian 7:30 – 10 PM
 (1st, 3rd & 5th)

Thursday: Karate 5:30 – 6:45 PM
 Tango 7 – 11 PM

Friday: Private Ballroom Lessons 4 - 6 PM
 Tango 8 – 10
 (Will begin again in January)

Saturday: Irish Step Dancing 8 – 1 PM
 Tango 2:30 - 6:45 PM
 Folk Dancing 7 – 10:30 PM

EARLY 50's: LET THE MUSIC TELL YOU A Reminiscence by Kristin Litchman

In the living room

Five little giggling girls learn "Ten Pretty Girls" from one of our mothers.

"Stand on your left feet. Point your right feet when I put the needle on the record. The music will tell you what to do. Ready? Point front, side, behind-side-step....."

Oh, that lazy music! Those leaning kicks front and back, the three stomps at the end of the sequence!

Singing on the school playground

"Here we go looby loo, here we go looby lie, here we go looby loo, all on a Saturday night." Body parts go in and out; we shake and turn in time to our song.

"A tisket, a tasket, a green and yellow basket. I wrote a letter to my love and on the way I dropped it." (Less dancing, more racing around a circle.)

In the gym

Eager little girls face reluctant little boys. Our gym teacher firmly believes in dance as a core part of any sane school's curriculum. We will listen, learn, and do the Virginia Reel without maiming anyone else. His cues and admonitions keep time with the band on the big black 78.

"Head boy, right elbows with the girl at the foot. Listen to the music! Head girl, turn right with the foot boy. No punching!" Turns, turns, do sa do. Slides, reels, marches, arches. Everybody gets a chance at being head.

La Raspa is another favorite.

"Hold your partner's hands. No kicking! Right feet ready? Right heel, left heel, right heel..." The music swings: da DUM da DUM da DUM, diddleydee diddleydee DUM. The best part is hooking elbows with my partner, skipping around as fast as he can pull us.

The Great Los Alamos Grade Schools Folk Dance Festival, practiced for the football field but detoured because of rain to the crowded high school gym

We girls have two home-sewn skirts each: a striped gathered skirt with black laced bodice and a twirly calico fiesta. Boys stick to jeans.

Our grade performs two dances. Facing our partners in a double circle, both hands joined, we race into bouncy Korobushka. One-two-three to the center, one-two-three out, one-two-three in again, and cross-side-together with the feet. Everybody spin right and clap; spin left back to place and clap; right hands to partner, balance together and apart and box the gnat. Spin left in place, clap, balance and box with a new partner. The music says exactly what to do.

Our square dance caller is on the record with the music; Mr. Ingalls could call to the music-only flip side, but he's running out of breath.

"Head two couples lead out to the right and circle half.

Dive for the oyster, dive

Dig for the clam, now dig

Dive for the sardine, take a full can...."

We twist and turn and unravel ourselves without letting go of hands, find our corners for the allemande left, right and left grand, and promenade.

Thunderous applause!

Sixty years later, the music still tells me what to do.

DIXIE'S STYLE

A Contra by Rusty Wright

Formation: Alternate Duple

Music: Jump at the Sun and Burn the Wind

I use contras to teach square dance movements. I find the different rhythm of the music and repetitive nature of the figure very conducive to teaching. So I also write contras with square dance movements in them. One such contra is *Dixie's Style*. Like a fine wine, enjoy!

1- 8 With the corner LEFT GYPSY AND A LITTLE MORE

9 -16 LADIES CHAIN (over only)

17-32 Same 4 HEY FOR 4

33-40 Ladies lead DIXIE STYLE, BALANCE (4 beats)

41-56 MEN CROSS OVER, SWING PARTNER (long swing)

57-64 MEN TURN LEFT 1 ½ (to new corner).

The Dixie Style in the contra is a Dixie Style to a Wave. Here is how it goes:

After the Hey for 4 the ladies are meeting in the middle. Ladies pull by with the right hand, turn the man with the left but only go about ¼ around. The men are holding on to the ladies left hand and join right hand with the other man in the middle to form a left handed ocean wave with the men in the center.

STIR THE BUCKET

This fall when **Carol David Blackman**, who lives in Germany, was visiting family in North Carolina, she managed to call on and get caught up with **Marie Armstrong**. Among other things, they reminisced about the recent Don Armstrong weekend in Germany. See Carol's article on page 10.

Meagan Cocke Schipanski and her family have moved again. After a year doing research at McGill University in Montreal, she has joined another research group at Penn State, in State College PA, where they are sure to cross trails with **Betsy Tanabe**.

Longtime LSF members **Frank and Linda Plaut** and **Lew and Enid Cocke** joined some other Denver friends for a cycling tour of Cape Breton Island in Nova Scotia in October. They enjoyed gorgeous scenery, superb seafood, and a number of performances by local musicians. Frank, the oldest member of the party, was the only one to cycle up North Mountain without stopping—an inspiration to all.



EVENTS OF NOTE

Terpsichore's Holiday, December 27- January 1, 2010, Stonewall Resort, Roanoke, WV. See centerfold for information. Phone Barb McRae, (734) 971-5027 for last-minute reservations.

A Traditional Square Dance Calling Class with Bill

Litchman, May 25-27, Lloyd Shaw Dance Center, Albuquerque, NM. For information contact Donna Bauer, dfbauer@aol.com, (505) 255-2661.

The Shaw/Folk Reunion, late June or early July, 2011, Denver, CO. Contact Bob or Allynn Riggs (see Membership Directory). Watch for further news in the March issue of the *American Dance Circle*.

Cumberland Dance Week, July 17-23, 2011, Lake Cumberland 4-H Educational Center, Nancy, KY
For further information go to www.cumberlanddanceweek.org. Watch for registration forms in the March ADC.



**Membership list page
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FOUNDATION INFORMATION

Linda Bradford, 15127 W. 32nd Pl., Golden, CO 80401
(Mailing List, LSF legal address) (303) 239-8772
l_bradford@comcast.net.

Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS 66503. (Enid: Editor of American Dance Circle, Board of Directors; Lew: Treasurer) (785) 539-6306; ecocke@ksu.edu; cocke@phys.ksu.edu.

Robert Fuller, 293 Stone Rd, Paris, KY 40361, (Board of Directors) (859) 362-3950; RJF727@aol.com

Anne Fuller, same address. (Secretary) ARFuller@aol.com
Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (607) 539-3095, nancykane@frontiernet.net

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603, (Membership Chair), (989) 792-6196.

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104. (Archives) (505) 247-3921; wmlitchman@yahoo.com.

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661; dfbauer@aol.com.

Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO, 80112 (Board of Directors) (303) 741-6375; AllynnR@aol.com

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